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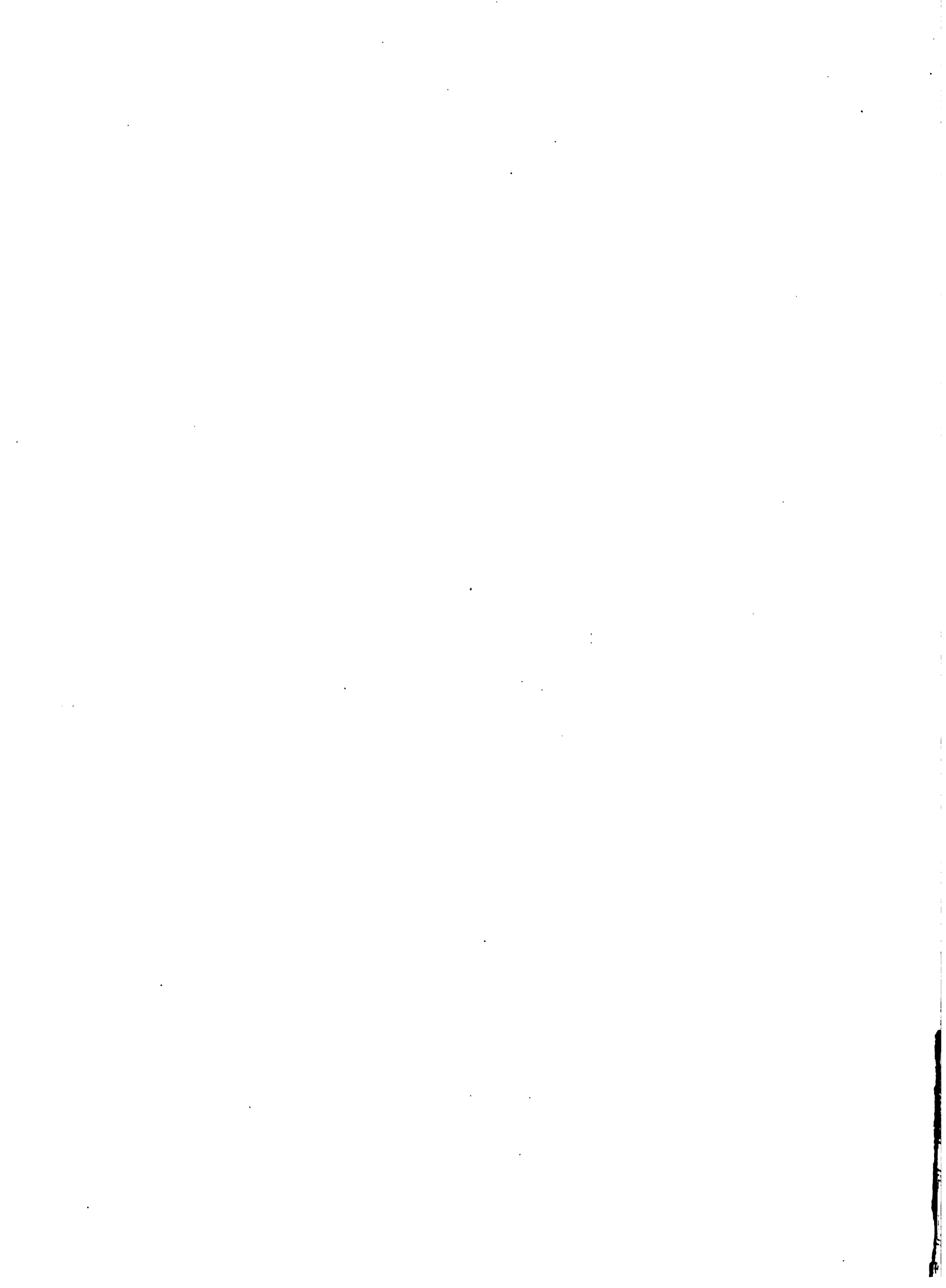


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# Down Among the Dead Men

Sir Edward Dyer  
(d. 1607)

(About 1700)

**Allegro vigoroso**

Piano

*f e marcato*

The piano introduction consists of two staves in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The music is marked 'Allegro vigoroso' and 'f e marcato'. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

*mf*

1. Here's a health to the King, and a last - ing peace, To fac - tion an end, to  
2. Let charm - ing beau - ty's health go round, In whom ce - les - tial

*mf*

wealth in - crease; Come, let's drink it while we have breath, For there's no drink - ing  
joys are found, May con - fu - sion still pur - sue The sel - fish wo - man -



af - ter death, And he that will this health de-ny, Down a - mong the dead men,  
 hat - ing crew; And they that wo - man's health de-ny, Down a - mong the dead men,

down a - mong the dead men, Down, down, down, down,  
 down a - mong the dead men, Down, down, down, down,

Down a - mong the dead men let him lie!  
 Down a - mong the dead men let them lie!

3. In smil - ing Bac - chus' joys I'll roll, De - ny no plea - sure to my soul; Let  
 4. May love and wine their rites main - tain, And their u - nit - ed plea - sure reign; While

Bac-chus' health round brisk - ly\_ move, For Bac-chus is a friend to love, And  
 Bac-chus' trea - sure crowns the\_ board, We'll sing the joys that both af - ford; And

he that will this health de - ny, Down a-mong the dead men,  
 they that won't with us com - ply, Down a-mong the dead men,

down a - mong the dead men, Down, down, down, down,  
 down a - mong the dead men, Down, down, down, down,

Down a-mong the dead men let him lie!  
 Down a-mong the dead men let them lie!

# Early One Morning

Old English

Allegretto

*p*

*p*

Ear - ly one morn - ing, just as the sun was ris - ing, I heard a maid

*pp*

sing - in the val - ley be - low: — "O don't de - ceive - me,

O nev - er leave me! How could you use — a poor maid - en

*cresc.*

*colla voce*

Detailed description: The score is in 2/4 time with a key signature of one flat (B-flat). It consists of a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is written in a single staff with lyrics underneath. Dynamics include piano (*p*), pianissimo (*pp*), and crescendo (*cresc.*). The instruction *colla voce* is used for the final vocal phrase.

so? \_\_\_\_\_ Re - mem - ber the

*mf* *p* *pp*

vows\_ that you made to your Ma - ry, Re - mem - ber the bow'r\_ where you

vow'd to be true; \_\_\_\_\_ O don't de - ceive me, O nev - er

leave me! How could you use \_\_\_\_\_ a poor maid - en so? \_\_\_\_\_

*cresc.* *colla voce* *mf*

O gay is the gar - land, and

*p* *mf*

fresh\_ are the ros - es I've cull'd from the gar - den to bind\_ on thy

brow;\_ O don't de - ceive me, O nev - er leave\_ me!

*p*

How\_ could you use\_ a poor\_ maid - en so?"

*colla voce* *mf*

Thus sung the poor maid - en, her

*p* *pp*

sor - rows be - wail - ing, Thus sung the poor maid\_ in the val - ley be -

low: "O don't de - ceive me, O nev - er leave me! How\_ could you

*pp*

use\_ a poor\_ maid - en so?"

*ad lib.* *colla voce* *mf* *dim.* *pp*

# Gaily the Troubadour

Words and Music by  
T. H. Bayly  
(1797 - 1839)

Lively

*p e dolce*

*tr*

*f*

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melodic line with a trill on the second measure and a flourish at the end. The left hand provides a steady accompaniment of eighth notes.

*mf*

1. Gai - ly the Trou - ba - dour  
2. She for the Trou - ba - dour  
3. Hark! 'twas the Trou - ba - dour

*p*

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a melodic line with a trill and a flourish, and a bass line with eighth notes.

touch'd his gui - tar, — When he was has - ten - ing home from the  
hope - less - ly wept, — Sad - ly she thought of him when oth - ers  
breath - ing her name, — Un - der the bat - tle - ment soft - ly he

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics. The piano accompaniment features a melodic line with a trill and a flourish, and a bass line with eighth notes.

war: Sing - ing "From Pal-es - tine hith - er I come,  
 slept: Sing - ing "In search of thee, would I might roam,  
 came: Sing - ing "From Pal-es - tine hith - er I come,

*legato*

La-dye love! la-dye love! wel-come me home!" Sing - ing "From  
 Trou-ba - dour! Trou-ba - dour! come to thy home." Sing - ing "In  
 La-dye love! la-dye love! wel-come me home!" Sing - ing "From

Pal-es - tine hith - er I come, La-dye love! la - dye love!  
 search of thee, would I might roam, Trou - ba - dour! Trou - ba - dour!  
 Pal - es - tine hith - er I come, La-dye love! la - dye love!

wel-come me home!"  
 come to thy home!"  
 wel-come me home!"

*mf*



# Hearts of Oak

David Garrick  
(1717-1779)

Dr. William Boyce  
(1710-1779)

Maestoso

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line. A dynamic marking of *f* (forte) is present at the beginning.

This section contains the first verse of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Come cheer up, my lads, 'tis to / We ne'er see our foes but we / They swear they'll in-vade us, these". The piano part includes dynamic markings of *mf* (mezzo-forte) and *f* (forte).

This section contains the second verse of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "glo-ry we steer, To add some-thing new to this won-der-ful year, To / wish them to stay, They nev-er see us but they wish us a-way, If they / ter-ri-ble foes, They fright-en our wo-men, our chil-dren and beaus, But". The piano part includes a dynamic marking of *f* (forte).

hon - our we call you, not press you like slaves, For who are so free as the  
run, why we fol - low, and run them a - shore, And if they won't fight us, we  
should their flat bot - toms in dark - ness get o'er, Still Brit - ons they'll find to re -

sons of the waves?  
can - not do more. Hearts of oak are our ships, Jol - ly tars are our men, We  
ceive them on shore.

al - ways are read - y, *ad lib.* stead - y, boys, stead - y, *a tempo* We'll fight and will con - quer a -

gain and a - gain.

*colla voce*

*a tempo cresc.*

# "Here's to the maiden of bashful fifteen"

R. B. B. Sheridan

In "The School for Scandal."

(1751-1816)

17th Century

*Allegro moderato*

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics: *p* (piano), *cresc.* (crescendo). The music features a rhythmic pattern of eighth and sixteenth notes in the treble and a steady eighth-note accompaniment in the bass.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics: *f* (forte), *p* (piano). The music continues with the established rhythmic patterns, showing a dynamic shift from forte to piano.

Vocal melody and piano accompaniment for the first part of the lyrics. Treble clef, bass clef, 6/8 time signature. Dynamics: *mf* (mezzo-forte), *p* (piano). The piano part consists of a simple harmonic accompaniment.

1. Here's to the maid - en of bash - ful fif - teen,    Here's to the wid - ow of  
 2. Here's to the charm - er whose dim - ples we prize,    Now to the maid who has  
 3. Here's to the maid with a bo - som of snow, Now to her — that's brown as a

Vocal melody and piano accompaniment for the second part of the lyrics. Treble clef, bass clef, 6/8 time signature. Dynamics: *p* (piano). The piano part continues with the harmonic accompaniment.

fif - ty;    Here's to the flaunt - ing, ex - tra - va - gant quean,    And  
 none,    Sir;    Here's to the girl with a pair of blue eyes,    And  
 ber - ry;    Here's to the wife with a face full of woe!    And

here's to the house-wife that's thrift - y.  
 here's to the nymph with but one, Sir. 1 3. Let the toast pass,  
 here's to the dam - sel that's mer - ry.

drink to the lass; I war - rant she'll prove an ex - cuse for the glass.

**Chorus**  
 Let the toast pass, drink to the lass; I war - rant she'll prove an ex -

cuse for the glass.

*f brillante* *p*

# "I will give you the keys of heaven"

Cheshire County Song

Con espressione

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in D major. The music begins with a piano (*p*) dynamic and includes markings for *mf* and *f*.

1. I will give you the keys of heav - en,  
 2. I will give you a blue silk gown, To

1. Tho' you give me the keys of heav - en,  
 2. Tho' you give me a blue silk gown, To

Musical notation for the first system, including vocal lines and piano accompaniment. Dynamics include *mf*, *dim.*, and *mp*.

I will give you the keys of heav'n, Mad-am, will you walk?  
 make you fine when you go to town; Mad-am, will you walk?

Tho' you give me the keys of heav'n, Yet I will not walk,  
 make me fine when I go to town; Yet I will not walk,

Musical notation for the second system, including vocal lines and piano accompaniment. Dynamics include *p*.

Mad-am, will you talk? Mad-am, will you walk and talk with me?  
 Mad-am, will you talk? Mad-am, will you walk and talk with me?

No, I will not talk, No, I will not walk or talk with thee!  
 No, I will not talk, No, I will not walk or talk with thee!

Musical notation for the third system, including vocal lines and piano accompaniment. Dynamics include *mf* and *f*.

*mf*

3. I will give you a coach and six,  
 4. I will give you the keys of my heart, And

*mf*

3. Tho' you give me a coach and six,  
 4. Thou shalt give me the keys of thy heart, And

*dim.* *mp*

Six black hors - es as black as pitch; Mad - am, will you walk?  
 we will be mar - ried till death us do part; Mad - am, will you walk?

Six black hors - es as black as pitch; Yet I will not walk,  
 we will be mar - ried till death us do part; I will walk,

*p*

Mad - am, will you talk? Mad - am, will you walk and talk with me?  
 Mad - am, will you talk? Mad - am, will you walk and talk with me?

No, I will not talk, No, I will not walk or talk with thee!  
 I will talk, I will walk and talk with thee!

*mf*

## John Peel

Tempo comodo  
con spirito

An old Hunting Song

Piano introduction in G minor, 3/4 time. The music features a melodic line in the right hand and a supporting bass line in the left hand, both marked with accents and dynamic markings like *f* and *pv*.

1. D'ye ken John Peel, with his coat so gay, D'ye  
 2. Yes, I ken John Peel, and Ru - by too, And  
 3. Then here's to John Peel, from my heart and soul, Let's  
 4. D'ye ken John Peel, with his coat so gay, He

*comodo*

The first system of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part is marked *f* and *comodo*. The lyrics are: "1. D'ye ken John Peel, with his coat so gay, D'ye / 2. Yes, I ken John Peel, and Ru - by too, And / 3. Then here's to John Peel, from my heart and soul, Let's / 4. D'ye ken John Peel, with his coat so gay, He".

ken John Peel at the break o' the day, D'ye ken John Peel when he's  
 Ran-der and Ring - wood, Bell - man and True; From a find to a check, from a  
 drink to his health, let's fin - ish the bowl; We'll fol - low John Peel through -  
 liv'd at Trout - beck once on a day; But now he has gone far a -

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "ken John Peel at the break o' the day, D'ye ken John Peel when he's / Ran-der and Ring - wood, Bell - man and True; From a find to a check, from a / drink to his health, let's fin - ish the bowl; We'll fol - low John Peel through - / liv'd at Trout - beck once on a day; But now he has gone far a -".

far, far a - way With his hounds and his horn in the morn - ing?  
 check to a view, From a view to a death in the morn - ing.  
 fair and through foul, If we want a good hunt in the morn - ing.  
 way, far a - way, We shall ne'er hear his voice in the morn - ing.

The third system of the song concludes the vocal melody and piano accompaniment. The lyrics are: "far, far a - way With his hounds and his horn in the morn - ing? / check to a view, From a view to a death in the morn - ing. / fair and through foul, If we want a good hunt in the morn - ing. / way, far a - way, We shall ne'er hear his voice in the morn - ing."

Chorus

*p*

For the sound of his horn brought me from my bed, And the

*p*

cry of the hounds which he oft-times led; Peel's view hal-low! would a -

wak - en the dead, Or the fox from his lair in the morn - ing.

*cresc.*

*con spirito*

*D. S.*



# "My lodging is on the cold ground"

John Gay (founded on an older song)  
(1685-1732)

17th Century

*Andantino*

*p*

1. My\_ lodg - ing is on the cold ground, And  
2. I'll\_ twine thee a gar-land of straw, love, I'll\_

*pp*

hard, ver - y hard is my fare, But that which grieves me  
mar - ry thee with a rush ring; My froz - en hopes will

more is The cold - ness of my dear. Yet  
thaw, love, And mer - ri - ly we will sing. Then

*p*

*dim.*

still — I cry, oh! turn. — love, I — pri - thee, love, turn — to  
 turn — to me, my own — love, I — pri - thee, love, turn — to

me; — For thou art the on - ly one, — love, That  
 me; — For thou art the on - ly one, — love, That

*ad lib.* *dim.*  
 art — a - dor'd — by me. —  
 art — a - dor'd — by me. —

*colla voce* *a tempo* *mf* *cresc.*

*dim.*

# Sally in Our Alley

Words and Music by  
Henry Carey  
(1692?-1743)

Andante

*p* *ten. dim.* *p*

The piano introduction is in 3/4 time, marked 'Andante'. It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a half note G4. Dynamics include piano (*p*), *ten. dim.* (tension dim.), and piano (*p*).

*p* *pp*

1. Of all the girls that are so smart, — There's none like pret - ty  
 2. Of all the days with - in the week — I dear - ly love — but  
 3. My mas - ter and the neighbours all — Make game of me — and

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a triplet of eighth notes in the final measure. The piano accompaniment is marked *pp* (pianissimo).

Sal - ly; She is the dar - ling of my heart, — And -  
 one day; And that's the day that comes be - tween — The  
 Sal - ly; And but for her I'd — ra - ther be — A

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes in the final measure. The piano accompaniment continues with a steady bass line.

lives in our al - ley: There is no la - dy in the land That's  
 Sat - ur - day\_ and Mon-day: Oh, then I'dress'd all in my best, To  
 slave, and row\_ a gal - ley. But when my sev'n long years are out, Oh,

half so sweet as Sal - ly; She is the dar - ling of my  
 walk a - broad with Sal - ly; She is the dar - ling of my  
 then I'll mar - ry Sal - ly; And then how hap - pi - ly we'll

heart, And\_ lives in our\_ al - ley.  
 heart, And\_ lives in our\_ al - ley.  
 live\_ But\_ not in our\_ al - ley.

## The Vicar of Bray

17th Century

Tempo comodo

*f e marcato*

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

*mf*

1. In good King Charles's gold-en days, When loy - al - ty no harm meant, A  
 2. When roy - al James ob - tain'd the crown, And Pop - ry came in fash - ion, The

The first system of the vocal part shows the melody for the first two lines of lyrics. The piano accompaniment continues with a similar rhythmic pattern, marked *mf*.

zeal - ous High Church-man was I, And so I got pre - fer - ment; To  
 pe - nal laws I 'hoot-ed down, And read the de - clar - a - tion; The

The second system of the vocal part continues the melody for the next two lines of lyrics. The piano accompaniment remains consistent, marked *mf*.

teach my flock I nev - er miss'd, Kings were by God ap - point - ed, And  
 Church of Rome I found would fit Full well my con - sti - tu - tion; And

The final system of the vocal part concludes the piece with the last two lines of lyrics. The piano accompaniment ends with a final chord, marked *mf*.

damn'd are those that dare re - sist Or touch the Lord's an - oint - ed. And  
had be - come a Jes - u - it, But for the Rev - o - lu - tion. And

this is law, I will maintain, Un - til my - dy - ing - day, Sir, That what - so - ev - er

King may reign, Still I'll be the Vi - car of Bray, Sir.

3  
When William was our King declar'd,  
To ease a nation's grievance,  
With this new wind about I steer'd,  
And swore to him allegiance;  
Old principles I did revoke,  
Set conscience at a distance;  
Passive obedience was a joke,  
A jest was non-resistance.  
And this is law, &c.

4  
When gracious Anne became our Queen,  
The Church of England's glory,  
Another face of things was seen,  
And I became a Tory;  
Occasional Conformists base,  
I damn'd their moderation,  
And thought the church in danger was  
By such prevarication.  
And this is law, &c.

5  
When George in pudding-time came o'er,  
And moderate men looked big, Sir,  
I turned a cat-in-a-pan once more,  
And so became a Whig, Sir;  
And thus preferment I procur'd  
From our new Faith's defender,  
And almost every day abjur'd  
The Pope and the Pretender.  
And this is law, &c.

6  
The illustrious house of Hanover  
And Protestant succession,  
To these I do allegiance swear  
While they can keep possession;  
For in my faith and loyalty  
I nevermore will falter,  
And George my lawful King shall be  
Until the times do alter.  
And this is law, &c.

# Twankydillo

Sussex County Song

Con spirito e sempre ben marcato

*f*

The piano introduction consists of two staves in 2/4 time, marked with a forte (*f*) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady bass line.

*mf*

1. Here's a health to the jol-ly black-smith, the best of all  
 2. If a gen-tle-man calls, his horse for to  
 3. Here's a health to King Char-lie, and like-wise his

*mf*

The first system includes a vocal line with three verses of lyrics and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic.

fel-lows, Who works at his an-vil while the boy blows the bel-lows;  
 shoe, He makes no de-ni-al of one pot or two,  
 queen, And to all the roy-al lit-tle ones wher-e'er they are seen:

The second system continues the vocal and piano accompaniment. The piano part maintains the same melodic and harmonic structure as the first system.

*f* Chorus

1. Which makes my bright ham-mer to rise and to fall; Here's to old Cole, and to  
 2. For it  
 3. Which

*f*

The final system features a chorus with three verses and a piano accompaniment. The piano part is marked with a forte (*f*) dynamic and includes a melodic line in the right hand and a bass line in the left hand.

young Cole, and to old Cole of all! *ff* Twan - ky - dil - lo, twan - ky -

dil - lo, twan - ky - dil - lo, dil - lo, dil - lo, dil - lo, 1. A  
2. And  
3. A

roar - ing pair of bag - pipes made of the green wil - low.  
he that loves strong beer is a heart - y good fel - low.  
roar - ing pair of bag - pipes made of the green wil - low.



# "Drink to me only with thine eyes"

BEN JONSON  
(1573.- 1637)

OLD ENGLISH AIR  
Date uncertain

Very smoothly, and rather slow

Voice

Piano

*p* *cresc.* *p*

Drink to me on - ly with thine eyes, And I\_ will pledge with mine, \_

*pp*

Or leave a kiss with - in\_ the cup, \_ And I'll\_ not ask for wine; \_ The

thirst that from the soul doth rise, Doth ask a drink di - vine, —

But might I of Jove's nec - tar sip, — I would not change for

*pp* *cresc.*

thine!

*mf* *cresc.*

I sent thee late a ros - y wreath, Not so much hon' - ring thee —

*pp*

As giv - ing it a hope that there— It could not with - er'd

be; ——— But thou— there - on didst on - ly breathe And

sent'st it back to me; ——— Since when it grows, and

*pp* *cresc.*

smells, I swear, Not of — it - self, but thee!

*mf*

# The Bailiff's Daughter of Islington

The old Ballad condensed by  
J. Oxenford

Tune from tradition

Smoothly and rather slowly.

Piano

*p* *cresc.* *f*

The piano introduction consists of two staves. The right hand features a melodic line with a crescendo leading to a fortissimo section. The left hand provides a steady accompaniment.

1. There was a youth, and a well-belov-ed youth, And he was a squire's son; He

*p*

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* and a fermata over the final chord.

lov-ed the bai-liff's daugh-ter dear, That liv-ed in Is-ling-ton.

The second line continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* and a fermata over the final chord.

But she was coy, and nev-er would On

*sf* *pp*

The third line of the song features a vocal melody and piano accompaniment. The piano part includes dynamic markings of *sf* and *pp*.

him her heart be - stow, Till he was sent to Lon - don town, Be -

cause he lov'd her so.

2. When sev - en years had pass'd a - way, She  
3. "Give me a pen - ny, thou 'pren - tice - good, Re -  
4. "If she be dead, then take my horse, My -

put on mean at - tire, And straight to Lon - don she would go, A -  
lieve a maid for - lorn!" "Be - fore I give you a pen - ny, sweetheart, Pray  
sad - dle and bri - dle al - so, For I will to some dis - tant land, Where

bout him— to en - quire. And  
 tell\_ me where you were born?" "Oh,  
 no\_ man shall me know. "Oh

*sf* *pp*

as she went a - long the\_ road, Thro' weath-er hot and dry, She  
 I was born at\_ Is - ling - ton." "Then tell me if you know The  
 stay, oh stay, thou good - ly\_ youth, She standeth by thy side, She's

*b2*

rest - ed on a\_ grass - y load, And her love came rid - ing by.  
 bai - liff's daughter of that place?" "She died, Sir, long a - go."  
 here a - live, she is not dead, But read - y to be thy bride!"

*mf*

*cresc.* *f*

## Kate Kearney

Lady Morgan

Alexander Lee  
(1802-1851)

*Allegretto*

1. Oh, did you not hear of Kate Kear - ney? — She  
 2. For that eye is so mo - dest - ly beam - ing, — You  
 3. Oh, should you e'er meet this Kate Kear - ney, — Who  
 4. Tho' she looks so be - witch - ing - ly sim - ple, — Yet there

lives on the banks of — Kil - lar - ney; From the  
 ne'er think of mis - chief she's dream - ing; Yet,  
 lives on the banks of Kil - lar - ney, Be -  
 mis - chief in ev - er - y — dim - ple; And

glance of her eye, Shun dan - ger and fly, For — fa - tal's the glance of Kate  
 oh! I can tell How fa - tal the spell That lurks in the eyes of Kate  
 ware of her smile, For man - y a wile Lies hid in the smile of Kate  
 who dares in - hale Her sighs' spic - y gale, Must die by the breath of Kate

Kear - ney.  
 Kear - ney.  
 Kear - ney.  
 Kear - ney.



## Kitty of Coleraine

**Vivace**

1. As beau - ti - ful Kit - ty one  
2. I sat down be - side her and

morn - ing was trip - ping With a pitch - er of milk from the  
gen - tly did chide her That such a mis - for - tune should

fair of Cole - raine, When she saw me she stum - bled, The  
give her such pain; A kiss then I gave her, And be -

pitch - er it tum - bled, And all the sweet but - ter - milk  
fore I did leave her She vow'd for such plea - sure she'd

wa - ter'd the plain. "Oh! — what shall I do, now? 'Twas  
break it a - gain. 'Twas hay - mak - ing sea - son, I

look - ing at you, now; Sure, sure, such a pitch - er I'll  
can't tell the rea - son, Mis - for - tune will nev - er come

ne'er meet a - gain; 'Twas the pride of my dai - ry, Oh! Bar - ney Mc-Clea - ry, You're  
sin - gle, 'tis plain, For, ver - y soon af - ter poor Kit - ty's dis - as - ter, There

sent as a plague to the girls of Cole-raine."  
was not a pitch - er found whole in Cole-raine!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes a dynamic marking of *p* (piano) and various chordal textures.

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *>* (accent) and includes a fermata over a chord in the right hand.

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *poco rall.* (poco rallentando) and features a complex rhythmic pattern with many eighth notes.

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *>* (accent) and features a complex rhythmic pattern with many eighth notes.

# Kathleen Mavourneen

Mrs. CRAWFORD

J. N. CROUCH

Andante e penseroso

Piano.

*mf*

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p.*) dynamic. The right hand features a melodic line with a slur over the first two measures and a series of chords in the third and fourth measures. The left hand provides a steady accompaniment of quarter notes.

The second system continues the piano accompaniment. It features a *ten.* (tension) marking in the right hand and a *mf* (mezzo-forte) marking in the left hand. The right hand has a melodic line with a slur and a *ten.* marking. The left hand continues with quarter notes.

The third system of the piano accompaniment includes a *sfx* (sforzando) marking in the right hand and a *cresc.* (crescendo) marking in the left hand. Both hands feature a *ten.* (tension) marking. The right hand has a melodic line with a slur and a *ten.* marking. The left hand continues with quarter notes.

The vocal line is written on a single staff in treble clef. It begins with a *mf* (mezzo-forte) dynamic. The lyrics are: "Kath - leen Ma - vour - neen! the grey dawn is breaking, The horn of the hunter is -". The melody is simple and follows the rhythm of the lyrics.

The piano accompaniment for the vocal line consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music is in the same key signature and time signature as the previous systems. The right hand has a melodic line with a slur, and the left hand has a steady accompaniment of quarter notes.

heard \_ on the hill; The lark from her light wing the bright\_ dew is

shak - ing, Kath-leen — Ma - your-neen! — what, slum - b'ring still!

Oh, hast thou for - gotten how

*espressivo e legato*

soon we must sev-er? Oh, hast thou for - gotten this day we must

part? It may be for years, and it may be for - ev - er; Oh,

why — art thou si - lent, thou, voice of my heart, It may — be for

years, and it may be for - ev - er; Then why — art thou si lent,

*mf*  
Kathleen Ma - vourneen.

*mf* Kath - leen Ma - your - neen! *mf* a - wake from thy slumbers; The blue mountains

*mf* glow in the sun's golden light! An! where is the spell that once

*mf* hung on my numbers? A - rise in thy beauty, thou star of my

night, a - rise in thy beauty, thou star of my night. *a tempo*

*mf* *Con amore* Ma - your - neen, Ma -

vourneen, my sad tears are falling, To think that from E - rin and

thee I must part; It may be for years, and it may be for -

*pp*  
*sempre legato*

ev - er; Then why art thou si - lent, thou voice of my heart, It

may — be for years and it may be for - ev - er; Then why — art thou

*rall.*  
si - lent, Kath-leen Ma - vourneen.

*rall.* *dimin.* *pp*

## The Minstrel-Boy

Thomas Moore  
(1779-1852)

Air, "The Moreen"

Moderato maestoso

*f con spirito* *p*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand provides a steady accompaniment with eighth notes. The tempo is marked 'Moderato maestoso'.

The Min - strel - boy — to the war is gone, In the

The first system of the vocal line shows the melody for the first line of lyrics. The piano accompaniment continues with chords and moving lines in both hands.

ranks of death — you'll find — him; His fa - ther's sword he has

The second system of the vocal line shows the melody for the second line of lyrics. The piano accompaniment continues with chords and moving lines in both hands.

gird - ed on, And his wild harp slung — be - hind — him.

*dim.*

The third system of the vocal line shows the melody for the third line of lyrics. The piano accompaniment concludes with a *dim.* marking. The final chord is a G major triad.



"Land of song!" said the war-rior-bard, "Tho' all the world be - trays\_ thee, *One*

sword, at least, thy rights shall guard, *One* faith-ful harp\_ shall praise\_ thee!"

The

Min-strel fell! but the foe-man's chain Could not bring his proud soul un - der; The

harp he lov'd ne'er spoke a - gain, For he tore its cords — a -

*cresc.*

sun - der; And said, "No chains shall sul - ly thee, Thou soul of love and

*cresc.*  
bra - ver - y! Thy songs were made for the pure and free, They shall

*cresc.*

nev - er sound — in sla - ver - y!"

*p*

# My Love's an Arbutus

Words by  
A. P. GRAVES

Music arranged by  
C. VILLIERS STANFORD

**Voice** *Allegretto con moto* *legato* *p*

1. My  
2. But tho'  
3. A - -

**Piano** *p* *legato*

love's an ar - bu - tus By the bor - ders of Lene, So — slen - der and —  
rud - dy the ber - ry And — snow - y the flow'r, That bright - en to -  
las! fruit and blos - som Shall lie dead on the lea, And Time's jeal - ous —

shape - ly In her gir - dle of green. And I  
geth - er The — ar - bu - tus bow'r. Per -  
fin - gers Dim your young charms, Ma - chree. But un -

The musical score is written in G major and 3/4 time. The voice part begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto con moto' and the phrasing is 'legato'. The piano accompaniment starts with a bass clef and a key signature of one sharp. The first system shows the vocal line with three variations: '1. My', '2. But tho'', and '3. A - -'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The lyrics are printed below the vocal line, with hyphens indicating syllables that span across notes. The score is divided into three systems, each with a vocal line and a piano accompaniment.

*cresc.*

mea - sure the plea - sure Of her eye's sap - phire  
 fum - ing and bloom - ing Through sun - shine and  
 rang - ing, un - chang - ing You'll still cling to

*dim.*

sheen show'r, me, By the blue skies that spar - kle Thro' the  
 Give me her bright lips And her  
 Like the ev - er - green leaf To the

*dim.*

*rall.*

1. 2. 3.

soft branch - ing screen.  
 laugh's pearl - y dow'r.  
 ar - bu - tus tree.

*rall.* *p* *dim.*

# Oft in the Stilly Night

Thomas Moore  
(1779-1852)

Andante con moto

*dolce*

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a steady bass line. The tempo is marked 'Andante con moto' and the mood is 'dolce'.

1. Oft in the stil-ly night, Ere slum - ber's chain has  
2. When I re - mem - ber all The friends, so link'd to -

*mormorando*

*pp*

The first system of the vocal line includes two verses. The piano accompaniment features a 'mormorando' effect, with a 'pp' (pianissimo) dynamic marking. The piano part consists of chords and single notes, with a steady bass line.

bound - me, Fond mem - 'ry brings the light Of oth - er days a -  
geth - er, I've seen a - round me fall, Like leaves in win - try -

The second system of the vocal line continues the lyrics. The piano accompaniment continues with chords and single notes, maintaining the 'mormorando' effect.

round me; The smiles, the tears, of boy - hood's years, The  
weath - er, I feel like one who treads a - lone Some

The final system of the vocal line concludes the lyrics. The piano accompaniment continues with chords and single notes, maintaining the 'mormorando' effect.

words of love then spok - en, The eyes that shone, now dimm'd and gone, The  
ban - quet-hall de - sert - ed, Whose lights are fled, whose gar - lands dead, And

cheer - ful hearts now brok - en! *pp*  
all but he de - part - ed! Thus, in the stil - ly night, Ere

*pp con pedale*

slum - ber's chain has bound - me, Sad mem - 'ry brings the light Of

*ritard.*  
oth - er days a - round me.

*colla voce*

## The Girl I Left Behind Me

Allegretto

1. The dames of France are  
2. For she's as fair as

fond and free, And Flem - ish lips are will - ing, And soft the maids of  
Shan-non's side, And pur - er than its wa - ter, But she re - fus'd to

It - a - ly, And Span - ish eyes are thrill - ing; Still, though I bask be -  
be my bride, Though man - y a year I - sought her; Yet, since to France I

neath their smile, Their charms fail to bind me, And my heart falls back to  
sail'd a - way, Her let - ters oft re - mind me, That I prom - is'd nev - er

E - rin's Isle, To the girl I left be - hind me.  
to gain - say The girl I left be - hind me.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into six systems, each with a vocal line and piano accompaniment. The lyrics are: '1. The dames of France are / 2. For she's as fair as / fond and free, And Flem - ish lips are will - ing, And soft the maids of / Shan-non's side, And pur - er than its wa - ter, But she re - fus'd to / It - a - ly, And Span - ish eyes are thrill - ing; Still, though I bask be - / be my bride, Though man - y a year I - sought her; Yet, since to France I / neath their smile, Their charms fail to bind me, And my heart falls back to / sail'd a - way, Her let - ters oft re - mind me, That I prom - is'd nev - er / E - rin's Isle, To the girl I left be - hind me. / to gain - say The girl I left be - hind me.'

3. She says, "My own dear love, come home, My  
 4. For nev - er shall my true love brave A

friends are rich and man - y, Or - else, a - broad with you I'll roam, A  
 life of war and toil - ing, And nev - er - as a skulk - ing slave I'll

sol - dier stout as - an - y; If - you'll not come, nor let me go, I'll -  
 tread my na - tive soil on; But, were it free or to be freed, The

think you have re - sig'n'd me? My heart nigh broke when I an - swer'd, "No," To the  
 bat - tle's close would find me To Ire - land bound, nor mes - sage need From the

girl I left be - hind me.  
 girl I left be - hind me.



# "The harp that once thro' Tara's halls"

Thomas Moore  
(1779-1852)

Air, "Gramachree"

Andante

*mf*  
1. The harp that once thro'

*espressivo*

Detailed description: This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a series of vertical chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked 'Andante' and the dynamic is 'mf'.

Ta - ra's halls The soul of mu - sic shed, Now hangs as mute on Ta-ra's walls, As

Detailed description: This system contains the second line of music. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5. The piano accompaniment continues with similar vertical chords and rhythmic patterns. The dynamic remains 'mf'.

if that soul were fled. So sleeps the pride of for-mer days, So

*mf*

Detailed description: This system contains the third line of music. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5. The piano accompaniment continues with similar vertical chords and rhythmic patterns. The dynamic is 'mf'.

glo - ry's thrill is o'er, And hearts, that once beat high for praise, Now

*trasc.* *p*

Detailed description: This system contains the fourth line of music. The vocal line continues with a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5. The piano accompaniment continues with similar vertical chords and rhythmic patterns. The dynamic is 'p'.

feel that pulse no more. —

2. No

more to chiefs and ladies bright The harp of Ta - ra swells:

The chord a-lone that

breaks at night, its tale of ru - in tells. Thus free-dom now so sel-dom wakes, The

on - ly throb she gives,

Is when some heart in - dig - nant breaks, To

show that still she lives. —

## The Widow Malone

Charles Lever  
(1806-1872)

Allegretto

1. Did you  
2. Of—  
3. But so  
4. Till one  
5. And the

hear of the Wid - ow Ma - lone, O - hone! Who—  
lov - ers she had a full score, Or more, And—  
mod - est was Mis - tress Ma - lone, 'Twas known, No one  
Mis - ter O' Bri - en from Clare, How quare! It's—  
wid - ow they all thought so shy, My eye! Ne'er—

liv'd in the town of Ath - lone, O - hone! Oh! she  
for - tunes they all had ga - lore, In store! From the  
ev - er could see her a - lone, O - hone! Let them  
lit - tle for blush - ing they care, Down there! Put his  
thought of a whim - per or sigh, For why? But,

melt - ed the hearts Of the swains in these parts, So —  
 min - is - ter down To the clerk of the Crown, All were  
 o - gle and sigh, They could ne'er catch her eye, So —  
 arm round her waist, Gave ten kiss - es at laste, "Oh," says  
 Lu - cius," says she, "Since you've made now so free, You may

love - ly the Wid - ow Ma - lone, O - hone! So —  
 court - ing the Wid - ow Ma - lone, O - hone! All were  
 bash - ful the Wid - ow Ma - lone, O - hone! So —  
 he, "you're my Mol - ly Ma - lone, My own!" "Oh," says  
 mar - ry your Mol - ly Ma - lone, O - hone! You may

*colla voce*

love - ly the Wid - ow Ma - lone. \_\_\_\_\_  
 court - ing the Wid - ow Ma - lone. \_\_\_\_\_  
 bash - ful the Wid - ow Ma - lone. \_\_\_\_\_  
 he, "you're my Mol - ly Ma - lone!" \_\_\_\_\_  
 mar - ry your Ma - ry Ma - lone." \_\_\_\_\_

# "Tho' the last glimpse of Erin"

Thomas Moore  
(1779-1852)

Air "Coulin"

Andante con espressione

1. Tho' the  
2. To the  
3. And Ill

last glimpse of — E - rin with — sor - row — I — see, — Yet, wher -  
gloom of some — des - ert, or — cold rock - y — shore, Where the  
gaze on thy — gold hair as — grace - ful — it — wreathes, And hang

ev - - er thou art shall seem E - rin — to — me; In —  
eye — of the stran - ger can haunt — us — no — more, I will  
o - - ver thy soft harp, as — wild - ly — it — breathes; Nor —

ex - ile thy bo - som shall still be my home, And thine  
 fly with my Cou - lin, and think the rough wind Less  
 dread that the cold heart - ed Sax - on will tear One

eyes make my cli - mate wher - ev - er we roam.  
 rude than the foes we leave frown - ing be - hind.  
 cord from that harp, or one lock from that hair.

*mf*

\* "In the twenty-eighth year of the reign of Henry VIII. an Act was made respecting the habits, and dress in general, of the Irish, whereby all persons were restrained from being shorn or shaven above the ears, or from wearing Glibbes, *Coulines* (long locks), on their heads, or hair on the upper lip, called Crommeal. On this occasion a song was written by one our bards, in which an Irish virgin is made to give the preference to her dear *Coulin* (or the youth with the flowing locks), to all strangers (by which the English were meant), or those who wore their habits. Of this song, the air alone has reached us, and is universally admired." - Walker's "Historical Memoirs of Irish Bards" p.184. Mr. Walker informs us, also, that about the same period there were some harsh measures taken against the Irish Minstrels.

## The Last Rose of Summer

Thomas Moore  
(1779-1852)

Air, "The Groves of Blarney"

Larghetto espressivo

*p*

*p*

1. 'Tis the last rose of sum-mer, Left bloom - ing a - lone; All her  
 2. I'll not leave thee, thou lone one, To pine on the stem; Since the  
 3. So soon may I fol - low When friend - ships de - cay, And from

love - ly com - pan - ions Are fad - ed and gone; No  
 love - ly are sleep - ing, Go, sleep thou with them. Thus  
 love's shin ing cir - cle The gems drop a - way! When

flow - er of her kin - dred, No — rose - bud is  
 kind - ly I — scat - ter Thy — leaves — o'er the  
 true — hearts lie with - er'd, And — fond — ones are

*ad lib.* *a tempo*

nigh, — To re - flect back — her — blushes, Or —  
 bed, — Where thy mates — of the gar - den Lie —  
 flown, — Oh! — who would in - hab - it This —

give sigh — for — sigh.  
 scent - - less and — dead.  
 bleak world — a - lone!



# The Little Red Lark

Arranged by  
C. VILLIERS STANFORD  
(b. 1882)

IRISH MELODY  
Old Air, "The little red lark"

Allegretto

Voice

1. Oh swan of slen-der - ness,  
Dove of ten - der - ness, Jew - el of joys, - a - rise! The  
lit - tle red lark, Like a soar - ing spark Of song, to his sun - burst  
flies. But till thou'rt ris - en, Earth is a pris - on

Piano

*p* *pp*

full of my lone - some sighs; — Then a - wake and dis - cov - er To

thy fond lov - er The morn of the match - less eyes! —

*mf*  
2. The dawn is dark to me,

Hark, oh hark to me, Pulse of my heart, I pray! — And

out of thy hid - ing With blush - es glid - ing, Daz - zle me with thy

day. Ah, then once more to thee Fly - ing I'll pour to thee

Pas - sion so sweet and gay, The lark shall lis - ten, And

dew - drops glis - ten Laugh - ing on ev - 'ry spray.

## Annie Laurie

Melody by LADY SCOTT  
(Composed 1847)

Moderato assai

Voice

Piano

*mf*

*mf*

1. Max-welton braes are bon-nie, Where ear-ly fa's the dew, And it's

*p*

there that An-nie Lau-rie, Gie'd me her prom-ise true, Gie'd

me her prom - ise true, Which ne'er for-got will be; And for

*cresc.* *espress.*

*cresc.* *p*

bon - nie An - nie Lau - rie I'd lay me down and dee.

*p* *molto riten.*

*col canto* *mf*

2. Her

*mf*

brow is like the snow drift, Her throat is like the swan, Her  
dew on the gow - an ly - ing Is the fa' o' her fair - y feet, Like the

*p*

face, it is the fair-est, That e'er the sun shone on, That  
winds in sum-mer sigh-ing, Her voice is low and sweet, Her

e'er the sun shone on; And dark blue is her e'e, And for  
voice is low and sweet; She's a' the world to me, And for

*cresc.* *espress.*

*cresc* *p*

bon-nie An-nie Lau-rie I'd lay me down and dee.  
bon-nie An-nie Lau-rie I'd lay me down and dee.

*p* *poco riten.*

*col canto* *mf*

2. *p* 3. *mf*

3. Like

## Comin' Through the Rye

Anonymous

Allegretto moderato

Piano introduction in G major, 2/4 time. The piece begins with a piano (*p*) dynamic and transitions to a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

Vocal entry in G major, 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic is mezzo-forte (*mf*).

1. Gin a bod - y meet a bod - y  
 2. Gin a bod - y meet a bod - y  
 3. A - mang the train there is a swain I

Vocal entry in G major, 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic is piano (*p*).

Com - in' thro' the rye, — Gin a bod - y kiss a bod - y,  
 Com - in' frae the town, — Gin a bod - y greet a bod - y,  
 dear - ly lo'e my - sel'; But what his' name, or whaur his hame, I

Need a bod - y . cry?      1-3. Il - ka lass - ie has her lad - die,  
 Need a bod - y frown?  
 din - na care to tell.

Nane, they say, hae\_ I, Yet a' the lads they smile at me When

*cresc.*

com - in' thro' the rye.

*p*



## Auld Lang Syne

Robert Burns  
(1759-1796)

Old Scotch Air

Affettuoso

The piano introduction is in 2/4 time, marked *p* (piano). It consists of two staves: a treble staff with a single eighth note followed by a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern.

The first system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by a series of notes. The piano accompaniment continues from the introduction. The dynamic marking *mf* (mezzo-forte) is placed above the vocal line.

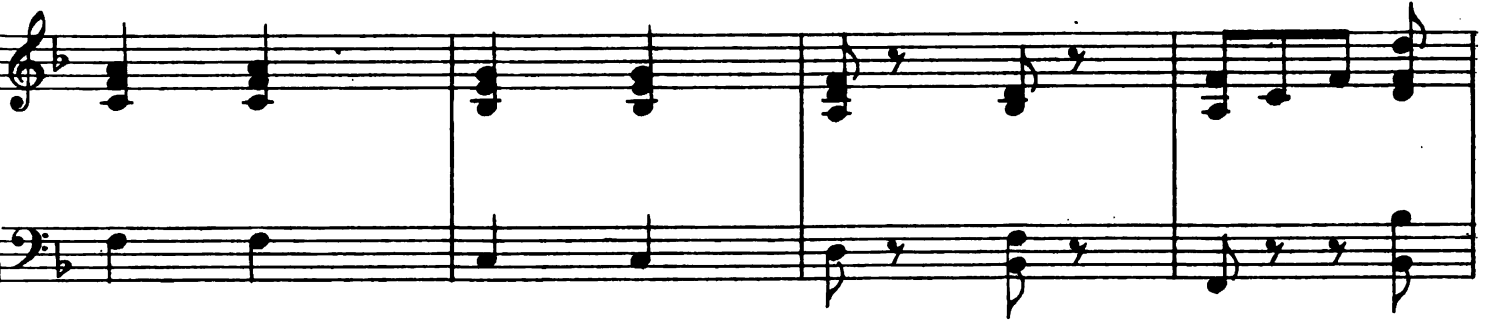
1. Should auld ac - quain - tance  
 2. We twa hae run a -  
 3. We twa hae pai - dl't  
 4. And there's a hand, my  
 5. And sure - ly ye'll be

The second system continues the vocal line and piano accompaniment. The vocal line has several lines of lyrics. The piano accompaniment provides harmonic support.

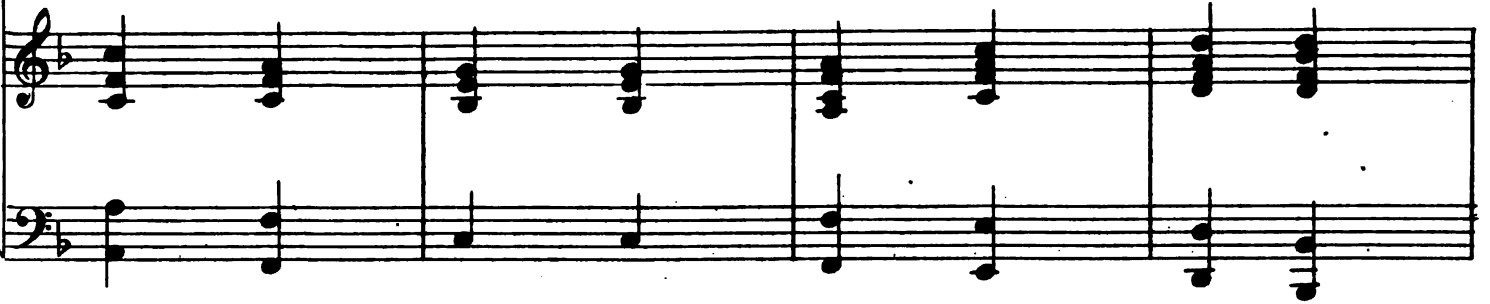
be for - got, And nev - er brought to min'? Should  
 bout the braes, And pu'd the gow - ans fine; But we've  
 in the burn Frae morn - ing sun till dine; But  
 trust - y frien', And gie's a hand o' thine; And we'll  
 your pint stoup, And sure - ly I'll be mine! And we'll



auld ac-quain - tance be for - got, And days o' lang — syne? 1-5. For  
 wan-der'd mon - y a wear - y foot Sin' auld — lang — syne.  
 seas be-tween us braid hae roard Sin' auld — lang — syne.  
 tak' a right gude - wil - ly waught For auld — lang — syne.  
 tak' a cup o' kind - ness yet For auld — lang — syne



auld — lang — syne, my dear, For auld — lang — syne, Well



tak' a cup o' kind - ness yet For auld — lang — syne!



Lady Nairne  
(1766-1845)

# Charlie is My Darling

Allegro

*mf*

Oh!

Char - lie is my dar - ling, My dar - ling, my dar - ling, Oh!

*p*

Char - lie is my dar - ling, The young Chev - a - lier. *f* *p*

1. 'Twas
2. As
3. Wi'
4. They've
5. Oh!

on a Mon - day morn - ing, Right ear - ly in the year, When  
 he cam' march - in' up the street, The pipes play'd loud and clear; And  
 Hie - land bon - nets on their heads, And clay - mores bright and clear, They  
 left their bon - nie Hie - land hills, Their wives and bairn - ies dear, To  
 there were mon - y beat - ing hearts, And mon - ya hope and fear; And

Char - lie came to our town, The young Chev - a - lier. Oh!  
 a' the folk cam' rin - nin' out To meet the Chev - a - lier.  
 cam' to fight for Scot - land's right And the young Chev - a - lier.  
 draw the sword for Scot - land's Lord, The young Chev - a - lier.  
 mon - y were the prayers put up For the young Chev - a - lier.

Char - lie is my dar - ling, My dar - ling, my dar - ling, Oh!

Char - lie is my dar - ling, The young Chev - a - lier.

# Leezie Lindsay

Old Scottish Ballad.

*Andante con moto*  
*Gallant and beseeching.*

Traditional Air,  
arr. by Malcolm Lawson

Voice. *mf* 1. Will ye

Piano *p* *cresc.* *dim.*

gang — to the Hie - lands, Lee - zie Lind - say? Will ye  
 2. gang — to the Hie - lands wi' — you, Sir? I —  
 3. las - sie, 'tis — lit - tle that — ye ken, If —  
 4. kilt - ed her coats o' green sat - in, She has

gang — to the Hie - lands wi' me? — Will ye  
 din - na ken — how that may be, — For I  
 sae — be ye din - na ken me, — For my  
 kilt - ed them up to the knee, — And she's

*rit.*

*in time*

gang \_\_\_\_\_ to the Hie - lands, Lee - zie Lind - say,  
 ken \_\_\_\_\_ na the land that ye \_\_\_\_\_ live in,  
 name is Lord \_\_\_\_\_ Ron - ald Mac - - don - ald,  
 aff wi' Lord \_\_\_\_\_ Ron - ald Mac - - don - ald,

*in time*

My bride \_\_\_\_\_ and my dar - ling to  
 Nor ken \_\_\_\_\_ I the lad I'm gaun'  
 A chief - tain o' \_\_\_\_\_ high \_\_\_\_\_ de -  
 His bride \_\_\_\_\_ and his dar - ling to

be? \_\_\_\_\_  
 wi' \_\_\_\_\_  
 gree. \_\_\_\_\_  
 be. \_\_\_\_\_

2. To \_\_\_\_\_  
 3. Lee - zie,  
 4. She has \_\_\_\_\_

*D. S.*

# Leezie Lindsay

Old Scottish Ballad.

Traditional Air,  
arr. by Malcolm Lawson

*Andante con moto*  
*Gallant and beseeching.*

*mf*  
1. Will ye

Voice.

Piano

*p* *cresc.*

*dim.*

gang — to the Hie - lands, Lee - zie Lind - say? Will ye  
 2. gang — to the Hie - lands wi' — you, Sir? I —  
 3. las - sie, 'tis — lit - tle that — ye ken, If —  
 4. kilt - ed her coats o' green sat - in, She has

gang — to the Hie - lands wi' me? — Will ye  
 din - na ken — how that may be, — For I  
 sae — be ye din - na ken me, — For my  
 kilt - ed them up to the knee, — And she's

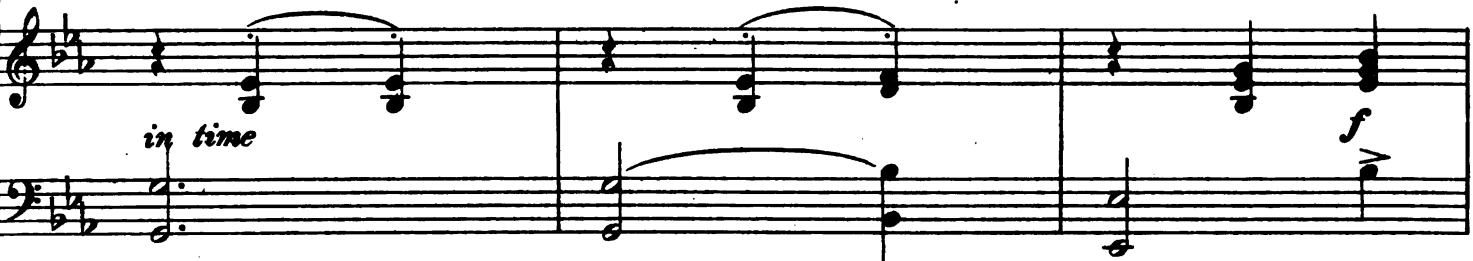
*rit.*

*f* *rit.*

*in time*



gang \_\_\_\_\_ to the Hie - lands, Lee - zie Lind - say,  
ken \_\_\_\_\_ na the land that ye \_\_\_\_\_ live in,  
name is Lord \_\_\_\_\_ Ron - ald Mac - don - ald,  
aff wi' Lord \_\_\_\_\_ Ron - ald Mac - don - ald,



*in time*

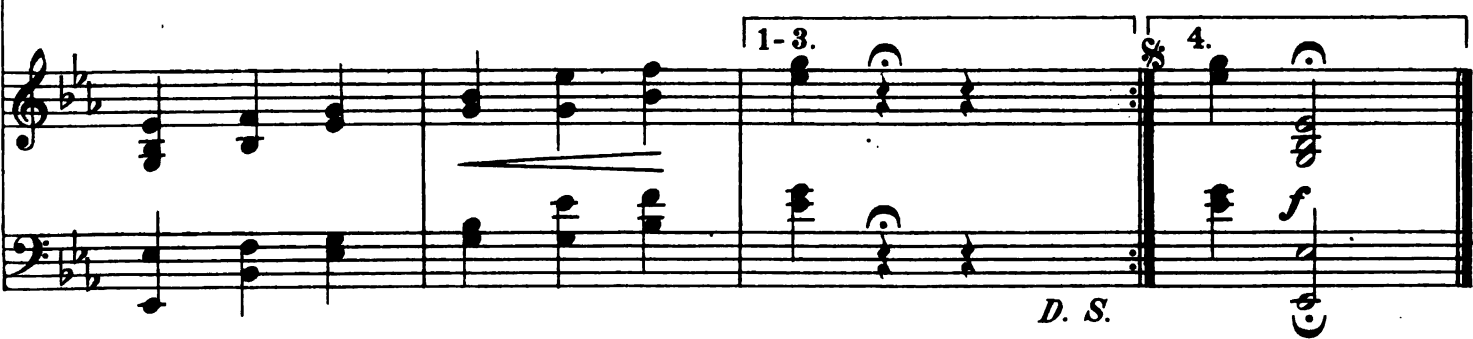


My bride \_\_\_\_\_ and my dar - ling to  
Nor ken \_\_\_\_\_ I the lad I'm gaun'  
A chief - tain o' \_\_\_\_\_ high \_\_\_\_\_ de -  
His bride \_\_\_\_\_ and his dar - ling to



be? \_\_\_\_\_  
wi' \_\_\_\_\_  
gree. \_\_\_\_\_  
be. \_\_\_\_\_

1-3. \_\_\_\_\_ 4. \_\_\_\_\_  
2. To \_\_\_\_\_  
3. Lee - zie,  
4. She has \_\_\_\_\_



*D. S.*



# Loch Lomond

Traditional Scottish Melody  
Piano accompaniment by  
Max Vogrich

**Andante espressivo**

**Voice**

1. By\_ yon bonnie banks, and by yon bonnie braes, Where the  
2. 'Twas there that we part-ed in yon shady glen, On the

**Piano.**

sun shines bright on Loch Lo - mon', Where me and my true love We're  
steep, steep side o' Ben Lo - mon', Where in pur - ple\_ hue\_ The

ev - er wont to gae, On the bon-nie, bon-nie banks of Loch Lo - mon'. *rit.*  
Hie-land hills we view, And the moon\_ com-ing out in the gloam - ing.

*rit. col canto*

3. The wee bir-dies sing and the wild flowers spring, And in

*p* *f* *pp*

sun - shine the wa - ters are sleep - ing, But the bro-ken heart it kens Nae

sec-ond Spring a - gain, Tho' the waefu' may\_ cease frae their greet - ing.

*rit.*

*rit. col canto*

*poco agitato*

4. Oh! ye'll tak' the high - road and I'll tak' the low - road, And

*poco agitato*

*mf*

*cresc.*

I'll be in Scot - land a - fore ye, But me and my true love will

*rall.*

*rall.* *col canto*

*rit.*

nev - er meet a - gain On the bonnie, bonnie banks of Loch Lo - mon'.

*rit.*

# "My heart is sair for Somebody"

Robert Burns  
(1759 - 1796)

Moderato

1. My heart is sair I daur-na tell My  
2. Ye Powrs that smile on vir-tuous love, O

heart is sair for Some - bod - y! I could wake a win - ter night  
sweet - ly smile on Some - bod - y! Frae il - ka dan - ger keep him free, And

For the sake of Some - bod - y! O - hone! for Some - bod - y!  
send me safe my Some - bod - y! O - hone! for Some - bod - y!

O - hey! for Some - bod - y! I could range the world a - round  
O - hey! for Some - bod - y! I wad do what wad I not?

For the sake o' Some - bod - y!  
For the sake o' Some - bod - y!

## Robin Adair

Old Scotch Air  
(16th century?)

*Affettuoso*

*p*

1. What's this dull town to me? Rob - in's not near;  
 2. What made th'as - sem - bly shine? Rob - in A - dair.  
 3. But now thou'rt cold to me, Rob - in A - dair,

What wast I wish'd to see, What wish'd to— hear?  
 What made the ball so fine? Rob - in— was— there.  
 But now thou'rt cold to me, Rob - in— A - dair.

Where's all the joy and mirth Made this— town a heav'n on earth?  
 What, when the play was o'er, What made— my— heart so sore?  
 Yet he I lov'd so well Still in— my— heart shall dwell;

Oh, they're all fled with thee, Rob - in— A - dair.  
 Oh, it— was— part - ing with Rob - in— A - dair.  
 Oh, I— can— ne'er for-get Rob - in— A - dair.

# Scots Wha Hae

Robert Burns  
(1759 - 1796)

Andante maestoso

The piano introduction consists of two staves in 2/4 time, marked *mf*. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some rests.

This section includes the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part starts with a *f* dynamic and includes a *dim.* marking. The lyrics are:

- 1. Scots, wha hae wi'
- 2. Wha would be a
- 3. By op - pres - sion's

This section includes the vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

Wal - lace bled, Scots, wham Bruce has af - ten led,  
 trai - tor knave? Wha would fill a cow - ard's grave?  
 woes an' pains, By your sons in ser - vile chains,

Wel - come to your gor - y bed, Or to vic - to - riel  
 Wha sae base as be a slave? Let him turn an' fleet  
 We will drain our dear - est veins, But they shall be free.

Now's the day an' now's the hour, See the front of bat - tle lour;  
 Wha, for Scot - land's king an' law, Free - dom's sword would strong - ly draw,  
 Lay the proud u - surp - ers low! Ty - rants fall in ev - 'ry foe!

See ap - proach proud Ed - ward's pow'r, Chains and sla - ve - riel  
 Free - man stand, and free - man fa', Let him on wi' me!  
 Lib - er - ty's in ev - 'ry blow! Let us do or dee!



# The Blue Bells of Scotland

Anonymous

Andante moderato

*dolce*

*p espress.*

1. Oh!	where,	tell me	where	is	your_	High - land	lad - die	gone?	Oh!
2. Oh!	where,	tell me	where	did	your_	High - land	lad - die	dwell?	Oh!
3. Oh!	what,	tell me	what	does	your_	High - land	lad - die	wear?	Oh!
4. Oh!	what,	tell me	what	if	your_	High - land	lad	be slain?	Oh!

*p*

where,	tell me	where	is	your_	High - land	lad - die	gone?	He's
where,	tell me	where	did	your_	High - land	lad - die	dwell?	He
what,	tell me	what	does	your_	High - land	lad - die	wear?	A
what,	tell me	what	if	your_	High - land	lad	be slain?	Oh,

*cresc.*

gone with	stream - ing	ban - ners	where	no - ble	deeds	are	done,	And	it's
dwelt in	bon - nie	Scot - land,	where	blooms	the	sweet	blue - bell,	And	it's
bon - net	with	a	lof - ty	plume,	and_	on	his	breast	a
not true	love	will	be	his	guard	and_	bring	him	safe
							a - gain,	For	it's

*cresc.*

*p*

oh, in my heart I wish him safe at home! He's  
 oh! in my heart I lo'e my lad - die well. He  
 oh! in my heart I lo'e my High - land lad. A  
 oh! my heart would break if my High - land lad were slain. Oh!

*p*

gone with stream - ing ban - ners, where no - ble deeds are — done, And it's  
 dwelt in bon - nie Scot - land, where blooms the sweet blue - bell, And it's  
 bon - net with a lof - ty plume, and on his breast a plaid, And it's  
 not true love will be his guard, and bring him safe a - gain) For it's

*cresc.*

oh, in my heart I wish him safe at home!  
 oh, in my heart I lo'e my lad - die well.  
 oh, in my heart I lo'e my High - land lad.  
 oh, my heart would break if my High - land lad were slain.

*mf**dim.**p dolce*

# The Campbells Are Comin'

Traditional

**Allegro**

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The music begins with a forte (*f*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of piano introduction, continuing the melodic and accompanimental lines from the first system.

**Chorus**

First system of the chorus. It includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "The Camp - bells are com - in', o - ho, o - ho, The". The piano accompaniment starts with a piano (*p*) dynamic. The music is in the same key signature and time signature as the introduction.

Second system of the chorus. The vocal line continues with the lyrics "Campbells are com - in', o - ho, o - ho, The Camp - bells are com - in' To". The piano accompaniment continues with its rhythmic pattern.

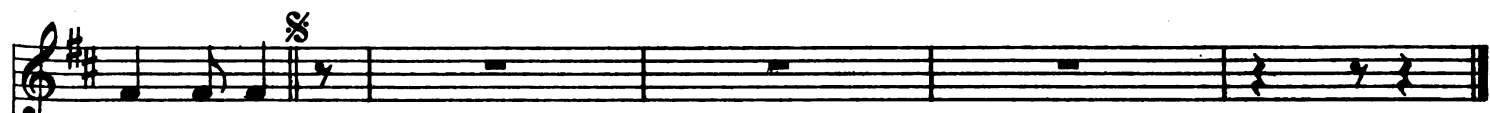
Third system of the chorus. The vocal line concludes with the lyrics "bon - nie Loch - lev - en; The Camp - bells are com - in', o - ho, o - ho." The piano accompaniment concludes the piece.



1. Up - on the Lo-monds I lay, I lay,— Up - on the Lo-monds I lay, I lay, I  
 2. Great Ar-gyle,— he goes be-fore,— He makes the can-nons and guns to roar; Wi'  
 3. The Camp-bells they— are a' in arms,— Their loy - al faith— and truth to show; Wi'



look - ed down— to bon - nie Loch - lev - en, And saw— three bon - nie  
 sound o' trum - pet, pipe,— and drum, The Camp-bells are com - in', o -  
 ban - ners rat - tlin' in— the wind, The Camp-bells are com - in', o -



pip - ers play.  
 ho, o - ho.  
 ho, o - ho.



# The Land o' the Leal

Lady Nairne  
(1766-1845)

Adagio

*p*

The piano introduction consists of two staves in G major (one sharp) and 2/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, and B4. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The piece is marked *p* (piano).

*p con espressione*

1. I'm wear - in' a -  
2. Ye aye were leal and  
3. Then dry that tear - fu'

*pp*

The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a simple bass line. The piece is marked *pp* (pianissimo).

wa', Jean, Like snaw-wreaths in thaw, Jean, I'm wear - in' a -  
true, Jean, Your task's end - ed noo, Jean, And I'll — wel - come  
ée, Jean, My soul lang's to be free, Jean, And an - gels wait on

*legato*

The vocal line continues with the lyrics. The piano accompaniment features a *legato* (smooth) texture in the right hand, with the left hand providing harmonic support. The piece is marked *legato*.

*mf*

wa' To the land\_ o' the leal. There's nae—— sor - row  
 you To the land\_ o' the leal. Our bon - nie bairn's—  
 me To the land\_ o' the leal. Now fare ye weel, my

*mf*

there, Jean, There's nei - ther cauld nor care, Jean, The day is aye—  
 there, Jean, She was baith gude and fair,— Jean, And we—grudged her  
 ain Jean, This world's— care is vain, Jean, We'll meet and aye be

*p*

fair,— In the land\_ o' the leal.  
 sair\_ To the land\_ o' the leal.  
 fain\_ In the land\_ o' the leal.

*mf* *dim.*

# Within a Mile of Edinburgh Town

Thomas D'Urfey  
(1650?-1723)

Moderato

*mf*

1. 'Twas with - in a mile of E - din - bu - rgh town, In the  
 2. Jock - ie was a wag that nev - er wad wed, Tho'  
 3. But when he vow'd he would make her his bride, Tho' his

ros - y time of the year, Sweet flow - ers bloom'd and the  
 lang he had fol - low'd the lass; Con - tent - ed she earn'd and she  
 flocks and his herds were not few, She - gie'd him her hand and a

grass\_ was\_ down, And\_ each\_ shep-herd wood\_ his\_ dear.  
 ate\_ her brown bread, And\_ mer-ri - ly\_ turn'd\_ up the grass.  
 kiss\_ be - side, And\_ vow'd\_ she'd for ev - er be true.

Bon-nie Jock - ie, blythe and gay, Kiss'd young Jen - ny mak - ing hay; The  
 Bon-nie Jock - ie, blythe and free, Won her heart right mer - ri - ly; Yet  
 Bon-nie Jock - ie, blythe and free, Won her heart right mer - ri - ly; At

las - sie blush'd, and frown - ing cried, "Na, na, it win - na do; I  
 still she blush'd, and frown - ing cried: "Na, na, it win - na do; I  
 kirk she no more frown - ing cried: "Na, na, it win - na do; I

can-na, can-na, win-na, win-na, maun-na buck - le to?"  
 can-na, can-na, win-na, win-na, maun-na buck - le to."  
 can-na, can-na, win-na, win-na, maun-na buck - le to?"



# All Through the Night\*

(Ar hyd y nos)

English words by  
Walter Maynard

Old Welsh air

*Andante* *mf*

1. Sleep, my love, and peace attend thee,  
2. Though I roam, a minstrel lone-ly,

*p dolce* *p espr.*

All through the night; Guardian an-gels God will lend thee, All through the night.  
All through the night; My true harp shall praise thee on-ly, All through the night.

*cresc.* *rall.*

Soft the drow-sy hours are creep-ing, Hill and vale in slum-ber steep-ing,  
Love's young dream, a-las! is o-ver, Yet my strains of love shall hov-er,

*dim. e rall.*

*a tempo* *f rall.* *a tempo*

Love a-lone his watch is keep-ing, All through the night.  
Near the presence of my lov-er, All through the night.

*p a tempo* *rall.* *a tempo* *p espr.*

*pp espr.*

3. Hark! a so - lemn bell is ring - ing, Clear through the night,

*ppp* *p*

*pp teneramente*

Thou, my love, art heav'n-ward wing - ing, Home through the night.

*pp suave* *p*

*allarg.* *rall.* *p a tempo*

Earth - ly dust from off thee shaken, Soul im - mor - tal thou shall wak - en, With thy last dim

*allarg.* *rall.* *pp molto sosten.*

*rall.* *pp a tempo* *rall.*

jour - ney tak - en, Home through the night.

*ten.* *p rall.* *pp* *pp rall.*

## Men of Harlech

English words by John Oxenford

(Rhy felgyrch Gwyr Harlech)

A. D. 1468

Molto animato

The piano introduction consists of two staves of music in G major and 2/4 time. It features a rhythmic pattern of eighth and sixteenth notes, with a strong emphasis on the downbeat. The melody is played in the right hand, and the accompaniment is in the left hand.

The first vocal line is written on a single staff in G major. It begins with a rest for two measures, followed by the lyrics: "Men of Har-lech, march to glo-ry, We le goel-certh wen yn fflam-io,". The music is marked with a forte (f) dynamic and includes accents over the notes.

The second vocal line continues the melody with the lyrics: "Vic-to-ry is hov'-ring o'er ye, Bright-eyed Free-dom stands be-fore ye, A thaf-od-au tân yn bloedd-io, Ar i'r dew-rion ddod i da-ro,". The piano accompaniment continues with a steady rhythmic pattern.

The third vocal line concludes the piece with the lyrics: "Hear ye not her call? At your sloth she seems to won-der, Rend the slug-gish Un-waith et on un: Gan fan-llef-au ty-wys-og-ion, Llas gel-yn-ion,". The piano accompaniment ends with a final chord and a fermata over the last note.

\* *Harlech Castle* stands on a lofty rock upon the sea-shore of Merionethshire. The original tower, called "*Twr Bronwen*", is said to have been built in the sixth century; it afterwards received the name of *Caer Colwyn*, and eventually its more descriptive name *Harlech*, or "above the boulders"; *Llech* meaning huge stone, as in *cromlech*. In the vicinity of the castle there are places called the *Llech*, *Tun-y-Llech*, and *Pen Llech*; hence, *Ar-Lech* is undoubtedly the proper derivation.

"By order of the King (Edward IV), William Herbert, Earl of Pembroke, led a powerful army to Harlech, and demanded the surrender of the place; but Sir Richard Herbert, the Earl's brother, received from the stout defender this answer: 'I held a tower in France till all the old women in Wales heard of it, and now all the old women in France shall hear how I defend this castle. Famine, however, at length succeeded, and the intrepid Welshman (*Dafydd ap Iwan*) made an honourable capitulation.' Dr. Nicholas, *Antiquities of Wales*."

bonds a-sun-der, Let the war-cry's deaf-ning thun-der Ev-'ry foe ap-pal.  
*tryst arf-og-ion, A char-lam-iad y march-og-ion, Craig ar graig a grŷn!*

Ech - oes loud - ly wak - ing, Hill and val - ley shak - ing,  
*Ar - fon byth ni or - fydd, Cen - ir yn dra - gy - wydd;*

Till the sound spreads wide a - round, The Sax - on's cour - age  
*Cym - ru fydd fei Cym - ru fu, Yn glod - us yn mysg*

break - ing; Your foes on ev - 'ry side as - sail - ing, For - ward press' with  
*gwled - ydd. Yn ngwyn ol - eu - nŷr goel - certh ac - w, Tros wef - us - au*

heart un - fail - ing, Till in - vad - ers learn with quail - ing, Cam - bria ne'er can  
*Cym - rŷn ma - rw, An - ni - byn - weth sydd yn gal - w, Am ei dewr - af*

yield.  
*dyn.*

Thou who no - ble Cam - bria wrong - est, Know that Free - dom's  
*Ni chaff ge - lyn ladd ac ym - lid - Har - lech! Har - lech!*

cause is strong - est, Free - dom's cour - age lasts the long - est,  
*cwyd iw her - lid; Y mae Rhodd - wr mawr ein Rhydd - id,*

End - ing but with death! Free - dom count - less hosts can scat - ter,  
*Yn rhoi nerth i ni. We - le Gym - ru di bydd-in-oedd,*

Free - dom stout - est mail can shat - ter, Free - dom thick - est walls can bat - ter,  
*Yn ym - dy-wallt or myn-ydd-oedd! Rhuthr-ant fel rhai - adr - au dyfr-oedd,*

Fate is in her breath. See, they now are fly-ing! Dead are heap'd with  
*Llan-ant fel y lli! Llwydd-iant - i'n llu - ydd - ion! Rwystr-o bâr yr*

dy-ing! O - ver might hath tri - umph'd right, Our land to foes de-  
*es-tron! Gwy - bod yn ei gal - on gaiff, Fel brath - a cledd-yr*

ny-ing; Up - on their soil we nev - er sought them, Love of con-quest  
*Bry-thon; Y clêdd yn er - byn clêdd a chwe - ry, Dûr yn er - byn*

hith - er brought them, But this les - son we have taught them, "Cam - bria ne'er can  
*dûr a de - ry, We - le fân - er Gwal id i fy - ny, Rhydd-id aiff a*

yield?"  
*hi!*

